

etc
MAGAZINE



parkour
ascends on campus

CITY COLLEGE OF SAN FRANCISCO — FALL 2015

FRONT COVER:
Christian Whitworth succeeds at a move called "a wall-up climb" at City College Ocean Campus, San Francisco, October 10, 2015. (Photo by Alyisia Thompson/Etc. Magazine)

BACK COVER:
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ABOUT ETC. MAGAZINE:
An award-winning publication run by students. All staff including editors, writers, photographers are City College students who produce and distribute the magazine through the Journalism department.

We cover issues facing the college and its community, including students, faculty, staff, administration and alumni.

The magazine is devoted to fair and objective reporting.

Any opinions expressed in the publication represent the views of the students and interview subjects. The magazine is produced twice every year since it was founded by students in 2003.

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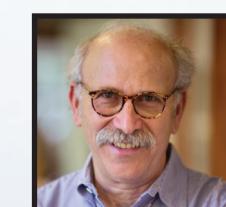
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Editor's Note

This fall issue of our magazine speaks to the adventurousness of City College students and graduates. More often than not, these journeys seem to turn out well — and worth the risks.

We report about those who help people, whether through teaching, firefighting, human rights activism or filmmaking. Others we interviewed seek adventure from new angles, like parkour practitioners navigating our city from rooftops, a documentary photographer capturing iconic moments that shaped 20th century history, and a City College student exploring a town in Spain at a giant tomato-throwing festival.

Our stories are a vivid cross-section of the incredible variety that surrounds us at City College.

Though my own classes here have shrunk in the wake of our school's accreditation crisis, including this semester's mini Etc. staff, the students are always storytellers and the good ideas for stories seem endless.

This magazine was founded by students. Continuing their legacy, this semester's student staff members worked with a new adviser to create our fall installment of the semiannual magazine, blending Etc. traditions with our own new ideas.

There will be a pair of advisers in spring, with new faces on our student staff and a brand new editor-in-chief. Through my three semesters as the editor, I have found immense pleasure and valuable work experience and will be happy to pass the baton.

We appreciate all feedback and are honored by the recent recognition of our hard work. At a journalism conference in March, the Journalism Association of Community Colleges awarded us "general excellence" for our fall 2014 issue. Following the release of our spring 2015 issue, we received a reader's request to distribute copies of our cover article "The Undeniable Signs of Climate Change" at climate education events, calling it "a very attractive piece that explains the situation clearly."

Our thanks to all who take the time to view our work, and to our friends and staff in the City College journalism department for supporting, counseling and inspiring us.

We hope you will enjoy the stories we devoted ourselves to telling, and will contribute your own stories to our future issues.

— Michaela Payne, editor-in-chief



People walk by the 826 Valencia storefront in the Mission district where students go to receive creative writing tutoring.

PIRACY AND LITERACY

Tutoring Group Engages Kids Through Quirky Approach

Story by Teddy Luther
Photos by Khaled Sayed

After school on a Thursday afternoon in mid-September, a six-year-old Mario Lopez eagerly threw aside a hanging pirate flag at the entrance to the 826 Valencia tutoring center. Sporting a playful smile, Lopez examined the room with equal parts familiarity and curiosity. One of his tutors, Ryan Haas, greeted Mario with a hug.

"I feel excited about coming to 826 after school — about reading and writing," Lopez said.

The Moscone Elementary School first-grader is enrolled in his first year of after-school tutoring at 826. Just one month into the semester, Mario has already written 11 stories. His favorite one is "The School Bus in the Jungle."

His story opens, "If I lived in a school bus I would drive to the jungle. I would see a gorilla who would live with me. We would be friends and we would eat bananas."

"I write better in English now, because of the tutors," Lopez said.

Between 2:30 and 5 p.m. on weekdays, the sidewalk in front of 826 is packed with excited elementary school students. Just three blocks north of City College's Mission campus, the Valencia Street location doubles as a pirate supply store.

From eyepatches to hooks to planks to peg legs, the store sets the tone for a fun, imaginative learning environment. But 826



A mannequin dressed up as a pirate greets people as they head toward the writer's workshop room located in the back of the space at 826 Valencia.

“What we’re doing is re-invigorating creative writing and the creative arts in certain schools...”

– Olivia White Lopez



Valencia's heart and soul lies in its writing programs, which have a strong foundation in volunteerism and tutoring.

Those were the principles behind the idea of 826 when best-selling author Dave Eggers co-founded the organization with educator Ninive Calegari in 2002.

Two years earlier, Eggers was living in Brooklyn and working on his first novel, "A Heartbreaking Work of Staggering Genius." The author and publisher kept strange work hours, often writing late at night. He was well-connected in his neighborhood's literary community and was a great admirer of teachers, describing them as "the most hardworking and constantly-inspiring people I knew."

The connection between these two groups served as his inspiration for 826

Valencia.

"What we're trying to offer, every day, is one-on-one attention. It has been proven that with 35 to 40 hours a year of one-on-one attention, a student can get one grade level higher," Eggers said in a 2008 TED Talk.

When he moved to the Bay Area, Eggers found a home in the Mission district for his independent publishing company, McSweeney's. With this storefront space, he decided to move forward with his vision for a nonprofit tutoring facility. Zoned for retail, Eggers and his team were forced to come up with something creative to sell. The pirate supply store was born, and the creative juices have been flowing since.

Since opening, the organization

has served over 47,000 students in San Francisco. The majority of students are coming from schools with large populations of low-income families.

In the last decade, 826 expanded to New York, Los Angeles, Ann Arbor, Chicago, Boston and Washington, D.C. Each has its own unique storefront concept, like the Greater Boston Bigfoot Research Institute and the Brooklyn Superhero Supply Co.

At the onset of the program, the employees of McSweeney's were the main volunteers, taking a few hours out of their work days to help kids with their homework and to foster excitement for the literary arts.

826 now has more than 6,000 volunteers nationwide who provide free tutoring and creative writing programs for

under-resourced students.

"Creative writing creates a lot of empathy. The writer is trying to empathize with the characters they create and the reader is also empathizing with people different than themselves," City College professor Steven Mayers said. Mayers is adviser to the college's literary magazine, Forum, and has taught at the school since 2005.

"Creative writing is not grounded in rules. It is so wide-open that you can really capture your voice as a writer, and as a person," Mayers said.

Young writers, ages six to 18, can find their voices not only from after-school tutoring at the pirate supply store, but also through 826 volunteers' visits to public school classrooms, and by



TOP: Students do their homework in the workshop at 826 Valencia. The backroom of the pirate supply store is used as a classroom for after school tutoring and creative writing workshops.

BOTTOM: Mario Lopez reads a story he wrote to his tutor, Ryan Haas, during an editing session at 826 Valencia.



A student, Abigail Giron, leaves the writer's workshop area located in the backroom of 826 Valencia after a session of one-on-one tutoring.

attending writing workshops on nights and weekends. 826 volunteers also operate three "writers' room" classrooms at public schools in the Mission district.

Volunteers range from college students looking for real world experience in nonprofit and education work, to parents who desire to be actively involved in their neighborhood, to retirees looking for fulfilling ways to donate their time.

Along with the benefits of receiving one-on-one attention, students get to engage with people from their community.

Retired news video producer and former City College broadcasting professor John Odell has been volunteering at 826's after-school tutoring program for more than four years.

"It's just fun," Odell said. "The energy in this place is just incredible. To be able to do this is a privilege." Odell estimated that he's met and tutored more than one

"The energy in this place is just incredible. To be able to do this is a privilege."

— John Odell

hundred students in his time at 826, and takes joy in his volunteer work.

"The reward of seeing the light going on in somebody's head, when they say 'Oh! Now I get it,' is very special," he said.

Odell has witnessed the positive impact

that a small amount of one-on-one time can have for a student, especially when that tutor is not a direct authority figure in their life.

"We're not their teachers, we're not their parents, we're just adults they get to interact with," Odell said.

As class sizes in public schools continue to grow, specialized one-on-one attention is becoming increasingly important for students. The average class size in California elementary schools rose from more than 21 students to more than 24 between 2007 and 2011, according to the California Department of Education.

Elaine Toy, a third grade teacher at San Francisco's Gordon J. Lau Elementary and a City College alumna, has taken her class to 826 Valencia for the past two years to participate in creative writing field trips offered by the organization.

"This is a great extension of their



Elaine Toy leads her third grade class in a fiction story writing workshop at Gordon J. Lau Elementary School.

academic work," Toy said, whose class spent one morning collaborating with each other and volunteers to write a book together.

826 has offered the field trip for more than a decade now.

When students first arrive, they get their "author's picture" taken for the back of the books they make, alongside "about the author" sections. Each student gets to take home the published book at the end of the field trip.

The first person the students meet at the start of the brainstorming session is Mr. Blue, a crabby old pirate who lives in the attic of the ancient ship known as 826 Valencia. Never leaving the attic, Mr. Blue yells down at the class throughout the morning that he is in need of new and original stories to read, urging the kids to be creative as they work together.

Toy relishes the opportunity this field trip provides her students to write outside of the classroom setting. "Instead of the usual — me standing in front of them as their teacher — this is a whole group collaboration with adults," Toy said.

More students per teacher in public school classrooms means less opportunity

for teachers to give extra attention to students in need. That is why the sheer number of volunteers 826 deploys into schools becomes influential.

"We used to have an aide, and a (paraprofessional), but we no longer have an extra adult, so I'm always just by myself in the classroom," Toy said.

Funding cuts over the last decade also mean fewer resources for teachers. In San Francisco, each public school gets to keep their respective parent fundraising, rather than the funds being evenly distributed throughout the district. This has resulted in certain schools being hit financially much harder than others.

Olivia White Lopez is the volunteer and intern engagement manager at 826. Her job is to talk with teachers about their needs in the classroom and to provide volunteers to help in that setting.

"What I hear from teachers is that over the last decade, there have been severe cuts to the arts funding and that publications have gone away," Lopez said. "What we're doing is re-invigorating creative writing and creative arts in certain schools — not because the teachers don't have the interest in pursuing those, but they don't have the

resources."

According to the U.S. Department of Education, only 24 percent of high school seniors perform at the "proficient" level in writing, meaning nearly three-fourths cannot clearly accomplish the communicative purpose of their writing.

"Kids going into 826 and partaking in creative writing workshops at young ages will become good creative writers in college," Mayers said. "But it is also really going to help their essay writing, and essay writing is a fundamental skill...in college, in life."

"It's profound, the effect that could have on someone's life. It could really change someone's life."



A treasure chest and pirate flags set the creative tone in the pirate supply store at 826 Valencia.



NEW FIRE HOUSE EMPLOYS NEW GRADUATES

Story and photos by Jack Watts

The dispatcher's voice crackled over the headphones and conversation in the cab of Engine 22 came to a halt. The firefighters sat in silence except for the deep rumble of the diesel engine under their feet, and their smiles disappeared.

Anticipation overtook the four members of the San Francisco Fire Department's Engine Company 22.

A caller reported a downed power line on 23rd Avenue between Lawton and Moraga Streets, within Station 22's "first alarm area."

Holly Doudiet, the engine's driver, switched on the lights and sirens from a bank of buttons overhead. She turned right onto

Judah Street and accelerated.

Her station chief, Darius Lutropp, checked the fire engine's computer, gleaning more information about the situation ahead.

Doudiet blasted the horn. Cars pulled to the curb as Engine 22 coasted through one stop sign, then another. Her teammates scanned the street, looking for the downed line.

They soon spotted it, and someone flagged them down. The team disembarked. Just another morning for Engine Company 22.

Working as firefighters and responding to these calls are the goals of many City College Fire Science students.

The Fire Science & Technology program at City College began

ABOVE: Hashim Anderson waits for the rest of his team in front of Engine 4. Anderson was among the first firefighters assigned to Station 4 in Mission Bay.



After checking the hoses, Holly Doudiet drives Engine 22 around the block in San Francisco's Sunset District.

with a handful of introductory classes in the early 1960s. The program has grown in popularity and now offers 31 classes toward an associates degree in Fire Science Technology, and certificates in Firefighter 1, Fire Officer, Fire Protection and Forensic Identification. The college also offers continuing education classes for experienced firefighters.

This growth culminated in the creation of City College's Fire Academy in 2008. Since then, the Academy has graduated almost 500 fledgling firefighters and many have gone on to careers with the San Francisco Fire Department.

Firefighting students go through preliminary fire science classes, held on the City College's Ocean Campus, then the more-intensive Fire Academy at City College's San Francisco International Airport Campus.

Once the graduates pass an entrance exam, the city fire department hires a few through a competitive process. Then, each must complete another 16 weeks of training before a probationary year at one of the city's 51 stations.

Among the first graduates from the City College Fire Academy were Hashim Anderson and Jarrod Carriola, now working at the new Station 4 in the City's

Mission Bay neighborhood.

Anderson started down the path to become a firefighter almost by happenstance. A lifelong San Franciscan, he grew up in the Western Addition. His mother worked as a Muni driver while his father was a custodian for the San Francisco School District. Before joining the Department, Anderson worked at the Exploratorium museum for 21 years.

"I would see firefighters around the City, obviously, but it never really occurred to me that I could become one," Anderson said.

The catalyst for Anderson's firefighting career was his wife, Nina, who attended a tai chi class at City College and brought him home a flyer for the EMT program.

He soon realized most of his classmates planned to study beyond the EMT program, going on to medical school or to become firefighters. "It sounded like a cool job," Anderson said.

After completing his EMT training in 2000, Anderson became a volunteer firefighter in the San Francisco Fire Reserves in 2003. When City College opened their Fire Academy five years later, Anderson was one of the first to sign up and became a member of the second graduating class.

"There were definitely some growing

"My favorite part about the job is that it's unpredictable. No two days are the same. No two calls are the same."

— Holly Doudiet

pains at the Academy," Anderson said. "But the things I learned there, especially the teamwork, are what allowed me to succeed as a firefighter and become the person I am today," Anderson said.

Hired in 2012, he spent his probationary year at Station 3 on the corner of Post and Polk, one of the busiest firehouses in the country. When the department needed to staff the newly-built station in Mission Bay, Anderson and Carriola volunteered.

At Mission Rock and Third streets, Station 4 opened this March — the first new fire station to open in San Francisco in 40 years. The building is sleek, spacious and modern and has a kitchen, gym and barbecue on the rooftop deck overlooking the Giants' stadium — and all-new equipment including a fire engine and ladder truck.

The newness comes with a bit of uncertainty. "With a brand new station like that, you're not exactly sure what you're getting into — if the guys are gonna work well together as a team," Carriola said.

"All the stations have their own culture, history and traditions. The cool thing about being assigned to Station 4 is we get to create those ourselves," Anderson said.

Other firefighters are keeping old traditions alive. At Station 22, built more



ABOVE: Hashim Anderson, center, raises a ladder and secures ropes as part of a drill. Members of Station 4 routinely conduct drills in the neighborhood surrounding their station. **LEFT:** Holly Doudiet, a City College Fire Academy alumna checks the equipment on San Francisco Fire Department, SFFD's Engine 22. Doudiet has been assigned to Station 22 since June of 2015.

than 50 years ago in the Sunset district on 16th Avenue at Irving Street, Doudiet is passing a family torch. A fourth-generation San Franciscan, her father was a City College student and a firefighter who worked for the department for 33 years.

"It was the family business," Doudiet said, who often spent afternoons with her father at his station. "I saw how much my dad loved his job. I saw how great he had it and all the benefits that come with being a firefighter, so I decided to try it."

At City College, she started taking fire science classes in 2009 and graduated from the Fire Academy the following year. After passing the department's entrance exam and three semesters of ride alongs with Station 7, Doudiet waited to be hired.

In June 2013, Doudiet received her employment offer from the Fire Department. Two years later, she joined

the company at Station 22 where she works today.

Although her father retired the year before Doudiet was hired, many of his colleagues became her own once she joined the department. "It was the same people that I knew from when I was in high school, except they had grey hair now," Doudiet said.

The generous benefits and salary offset San Francisco's high cost of living, so firefighters like them often stick with the job for decades. Bay Area firefighters are the highest-paid in the country, according to the Bureau of Labor Statistics in May 2015.

Candidates for this good job face tough competition.

"You're chosen from among hundreds of candidates and then trained and paid to help people. That's pretty cool," Anderson said. "It's an honor to be a firefighter in San

Francisco."

Anderson also values the fellowship that comes with his career. "I didn't realize it at first, but when you join the department, you're joining another family. We're like brothers and sisters. We look out for each other and trust our lives to each other. There aren't very many jobs like that," he said.

Firefighter Jarrod Carriola works alongside Anderson at Station 4. "If I didn't have to pay rent or buy groceries, I would do this job for free. I love being able to help people, and the fact that I get to do that with my best friends makes it even better," Carriola said.

Getting to that point requires a lot of preparation. When Doudiet started the job, she said to herself, "I've seen a lot of this stuff before," from her City College training.

The school's Fire Academy at SFO is more hands-on than SFFD's Academy, according to Anderson. "We got a chance to use the jaws of life and actually work the tools," he said. "Those of us who went through the City College Academy performed better at the (SFFD) Academy. We know what it's like to work together ... to

support each other."

They also feel that support from the public. "When you put on that uniform, people around you automatically trust you and look to you for help," Doudiet said.

In addition to fire-related emergencies, Doudiet said 80 percent of their calls are for emergency medical services. This

variety keeps the job even more interesting. "My favorite part of the job: it's always unpredictable. No two days are the same. No two calls are the same. If I had to come into work every day 9 to 5 and know what's happening, I'd be so bored I'd probably quit," Doudiet said. "I also just love the job in general."

"There were definitely some growing pains at the Academy ... But the things I learned there, especially the **teamwork, are what allowed me to succeed as a firefighter and become the person I am today."**

— Hashim Anderson

Hashim Anderson, left, and Jarrod Carriola, right, inspect the hoses on Engine 4. Anderson and Carriola graduated from the City College Fire Academy in 2008 and both work at Station 4 in Mission Bay.



COVER STORY



kongs on campus

*Parkour Ascends
at City College*

Story and photos by Alysia Thompson

ABOVE: Christian Whitworth does a move called a "cat leap" over a ledge at the Creative Arts building on City College's Ocean Campus.



Parkour practitioners test their strength with an endurance game called the "Dead Hang Challenge."

On a roof four stories high, Christian Whitworth balances on the edge of the concrete roof and eyes the Creative Arts building roof about six feet away. He crouches down into a ready position and focuses. He jumps — a giant cat leap — and lands the parkour technique without a scratch.

To an untrained eye, his stunt looks dangerous and impulsive, but that's a common misconception of the art of parkour.

From feudal ninjas to Jackie Chan, the stealth artistry of stuntmen and martial artists alike has fascinated the world with the human potential of the impossible. One such art that is currently gaining traction across the globe is parkour.

In the last twenty years, an art of movement called Le Parkour, or simply known as parkour (PK), has electrified a new

generation of converts.

Whether it's called freerunning or L'Art du Déplacement (art of displacement), parkour has many names but encompasses the same practice.

"Parkour, in philosophy, is a martial art," City College student Whitworth said. "It focuses on moving the human body in a way that's adaptive (to the environment) rather than confronting like other martial arts." In other words, parkour is a human adaptation or tool used to survive the world.

The discipline originated in France and was developed as a type of military obstacle training. Practitioners, also known as traceurs (pronounced tra-seur,) aim to get from one point to another in a complex environment, urban or natural, in the fastest and most efficient way possi-

ble. Parkour includes running, jumping, vaulting, climbing, swinging, rolling, and other movements deemed suitable for the situation.

A common vault in parkour is a kong or monkey leap, used for moving over an object and gaining distance. The movements of primates inspired traceurs to mimic this motion.

Parkour was primarily developed by Raymond Belle and further perfected by his son, David Belle. Raymond introduced his son to the military training methods of Georges Hebert, who created the parcours du combattant, the obstacle course.

Hebert's method, Hebertism, was inspired by the natural, physical conditioning of indigenous peoples in Africa. The idea is to return oneself to an innate, effortless way of moving that utilizes the

entire body as a whole rather than consciously employing isolated muscle groups. It continues to be taught in parkour today.

David Belle and his friends called themselves the Yamakasi. The group popularized the discipline in the late 1990s and early 2000s as they were featured in films, documentaries and advertisements. One of the original Yamakasi, Sébastien Foucan, appeared in "Casino Royale" released in 2006, and the founder David Belle appeared in the French film "District B13" released in 2004.

In 2012, a new generation of "disciples" were featured in a documentary on parkour called "People in Motion." Since then, parkour has become a pop culture phenomenon, among individuals of all ages, with many new PK groups and gyms opening across the globe.

I started practicing parkour back home in Hawai'i about two years ago, taught by a traceur named Richard Skowronski who is the lead instructor at Hawaii Parkour. He prefers to teach his parkour class outside rather than in a padded gym because he wants his students to be more aware of the real world in which no environment is the same. He believes this will help students learn to play safely and accurately.

To an untrained eye, his stunt looks dangerous and impulsive, but that's a common misconception of the art of parkour.

RIGHT: Christian Whitworth shows some PK flair with a wall flip near Batmale Hall on City College's Ocean Campus.





Raul Piscoya attempts a giant cat leap on the UC Santa Cruz campus while Kevin Sueksdorf, left, watches.

Traceurs are often labeled as reckless daredevils. The reality is each individual is aware of his or her own capabilities.

"It's instilled in us to have the mental ability to stand there, look at something, knowing what's involved and know what to do when things go wrong and how to get out of it safely," Skowronski said. "We wouldn't put ourselves in a situation where we would want to get hurt."

This leads to another common miscon-

ception: traceurs are adrenaline junkies who don't feel fear.

"Fear isn't telling you not to commit to something. It's more the body's natural reminder of recognizing one's awareness and to be more focused in the moment," Skowronski explained.

Traceurs believe anyone can do parkour — it's all about conquering your own obstacles and celebrating your achievements, with the PK community cheering

you along. An athletic background or lack thereof will not define your capabilities.

"Parkour is a very physically demanding practice, however it's more of a mental challenge," Whitworth said. "I've known people who are athletically better than me, but they weren't able to do the movements I do because mentally, they felt it was impossible."

Whitworth advises newcomers to get comfortable with their bodies and

movement, as well as how to be safe and efficient. "Try to push yourself a little farther. The quicker you break your mental limitations, the faster you can progress," he said.

Though parkour is a physical discipline, its core purpose is for one to see their environment in a new way — imagining potential ways to navigate around, across, through, over and under its features.

To show their appreciation for the

environment, PK groups give back by planning a monthly "Leave No Trace" jam where traceurs volunteer to clean up trash at potential parkour training grounds like parks, beaches and urban areas.

The parkour community is a global family tree. Most major cities and many small towns have their own parkour community. No matter where you land, you are likely to find another PK group nearby, easily found on the internet by way of their

"I've known people who are athletically better than me, but they weren't able to do the movements I do because mentally, they felt it was impossible."

— Christian Whitworth

Burma In Focus

Alumnus Jeanne Hallacy's “This Kind of Love” Premieres

By Michaela Payne
Illustrations by Prentice Sanders

The filmmaker's eyes have seen more than thirty years of political rebellion in Southeast Asia, and a scar on her left temple hints at what she's witnessed. Her fingers have gripped the hands of armed resisters in the jungles and held cameras to catch chaos and crossfire on film.

Photojournalist and documentary filmmaker Jeanne Hallacy is touring with her new documentary “This Kind of Love.” Tall and energetic, Hallacy speaks about her work with urgency, eloquence and boldness all at once.

A screening at City College's Mission campus in October brought Hallacy back to her visual journalism training ground.

“I was very lucky to have a great team. City College (was a large) part of that,” Hallacy said.

The new film tells the story of Aung Myo Min, a human rights activist and artist from Burma who finally returned home to Burma about two years ago after 24 years in exile.

Myo is more than just a face on film. He shared more of his life story at the screening and traveled with the film to spread awareness about human rights violations in his country — and the culture of resistance he has helped create for the last 27 years.

“In a country that doesn't practice rule of law, people don't dare to speak. Justice follows rule of law. Without (it), innocent people get arrested. When I talk about justice, I mean gender justice, ethnic justice and social justice,” Myo said, quoted on the film's website.

Shwedagon Zedi Daw Pagoda in the city of Yangon is the most recognized and sacred Buddhist pagoda in Burma. (Illustration based on a photo by Jessica Brandi Lifland. By Prentice Sanders/Etc. Magazine)



**“Journalists are
a third force,
and a free
press is
absolutely
essential for
any society to
flourish and to
develop.”**

— Jeanne
Hallacy

Burma's dark history since colonization

Burma struggled with colonization as far back as 1824. First Great Britain declared Burma a province of British India. Then Japan attempted to colonize Burma during World War II. It wasn't until 1948 that Burma achieved independence from Great Britain.

Civil war splintered the country through the 1950s, Military dictatorship began in 1962 under the rule of Prime Minister Ne Win, essentially closing off Burma from the rest of the world for decades.

Resistance movements percolated, particularly among students and ethnic minorities, but none could take hold. Then in 1988, there was an uprising that became known as “Democracy Summer.” It was met with military violence. More than 3,000 demonstrators were gunned down and thousands fled Burma.

An opposition party leader, Aung San Suu Kyi, whose approach was a non-violent stance against the military dictator-



Portrait of Jeanne Hallacy, the director of “This Kind of Love.” Hallacy is a City Collage alumna and has been a photojournalist since 1983. (Illustration by Prentice Sanders/Etc. Magazine)

ship, gained popularity. She was elected by the people in 1990 but the government refused to recognize the win. Suu Kyi was forced into house arrest for 15 years.

Burma held its first open election in 25 years on Nov. 8. A majority win brought Suu Kyi and her National League for Democracy party back into parliament on Nov. 13.

Burma is now called the Union of Myanmar since the government changed the name in 1989 without a public vote.

Simply using the name Burma is a rebellious act in Myo's country.



“I'm still using Burma as my political statement because country name was changed unconstitutionally. It's only by the government. They don't have the right to change,” Myo said.

His country is still a closed society. “Your government has a kind of transparency — accountable — even though it's not perfect yet. Our country's government is not much practicing that,” Myo said.

“Transparency issues.”

Journalism through a lens

When Hallacy was 19 years old she left New York to work for Vista, the domestic Peace Corps in Kansas City. “Got kicked out of Vista for causing trouble because I questioned them,” she said.

“I ended up in Hawai'i with like \$17 and I got a job, working with Southeast Asian refugees with the resettlement agency,” she said.

“I started photographing the refugees there and I thought, that's what I want to do. I want to study photography. I want to know this craft,” she said.

Hallacy moved to San Francisco to be near her seven siblings, who had moved to the Mission district from their childhood home in New York. Hallacy enrolled at City College to study photography.

“City College is such an incredible opportunity,” Hallacy said. “That's my only education. People ask me all the time, ‘Do you have a graduate degree?’ I'm like, no... I have an associate's degree. And I'm proud of it.”

Part time, she worked in the Tenderloin district helping recently displaced families settle into the neighborhood. She started to document the people around her.

On a street corner known for crime, she made portraits of rough types, sidewalk hustlers, and laborers — the neighbors.

Hallacy knew she wanted to become a photojournalist but City College did not yet offer photojournalism classes.

“I had so much support from colleagues,” Hallacy said. Fellow students and instructors at City College saw her determination and all chipped in to get her started. “They gave me 100 rolls of film and said, ‘Go out and be a photojournalist.’”

Manila, Philippines. 1983.

Hallacy's brother-in-law bought her a one-way ticket to Thailand via the Philippines.

In Manila, Hallacy discovered that her stopover had landed her in the middle of a war. “It was the beginning of the end of the Marcos dictatorship,” she said. “There were tens of thousands of protesters. It was an

incredible story to step into.”

“In Manila, I just showed up at AP, Associated Press, and introduced myself,” she said. She jumped into freelance photojournalism right then, forfeiting the flight to Thailand.

Filipino photographer Alex Balayut, a staff member at AP, took her out on the back of his motorbike and showed her the ropes. Hallacy was the only female photojournalist there.

Just 10 days after landing, Hallacy was photographing an escalating street protest. “We'd stayed all day and got into the night,” she said. “The riot police were moving in and the protesters started burning tires to make barricades. I saw this kid jumping and thought ‘Wow, what a great silhouette’ and went out in the middle to squat down and take this shot.”

A hurled brick smashed into her right temple. Balayut dragged her out of the road. “I looked down and my shirt was covered in blood and I just passed out. I woke up in the hospital with two patches over my eyes because my retina was

detaching ... I still have the scar,” Hallacy said.

Another photographer captured a photo of her and published it. “It ended up in the San Francisco Chronicle as a story, this photo of me with these patches. It read, ‘Mary Jean Hallaway, freelance photographer from San Francisco, among the injured in yesterday's...’ So my family sees this photo and says, ‘Isn't that Jeanne?’” she said.

Hallacy's family frantically contacted the U.S. embassy. “But there was no internet, there was no mobile phone. You couldn't even make a long-distance call,” Hallacy said, and she hadn't registered with the embassy so it took her sister two days to track her down in the hospital.

She kept photographing as soon as she recovered. Her unused ticket to Thailand expired after a year. Hallacy stayed in the Philippines for five years.

Because Hallacy had picked up the Tagalog language and many contacts, PBS television hired her as a fixer to make arrangements and do local research for the production of a three-part series titled “The U.S. and the Philippines” produced by Stanley Karnow, a journalist known for his coverage of the Vietnam War.

From still photos to moving images

“That's when I started becoming interested in doing documentaries, so I made my first film there called ‘Gabihin: Child of War.’ Gabihin is a Tagalog word for twilight, it was meant to be ‘in-between,’” she said.

She and Balayut filmed kids who had lost a parent to the conflict or who were internally displaced. “I was doing a documentary about the children and youth who are caught in-between, in the conflict,” Hallacy said.

Hallacy returned to the U.S. to show and distribute the short film.

“A lot of the Filipino support movement against Marcos was based in the Bay Area,” Hallacy said.

She still shared a darkroom at 18th and Valencia Streets and does to this day. One of her classmates from City College, who was sharing the space, had just returned from a trip to Thailand. “He saw my film... so he said, if you're interested in child soldiers, there are all these child soldiers in

The Film Review

By Prentice Sanders

“This Kind of Love” by Jeanne Hallacy is a 45-minute film released in 2015 and produced in association with Aung Myo Min's human rights advocacy group Equality Myanmar.

This film raises questions, pointing out how little information reaches daily U.S. news about Burma, but the story told and the many issues it raises are made vivid by Jeanne Hallacy's skilled filmmaking.

Her film shows the life of activist and artist Aung Myo Min from his experiences as a freedom fighter in the jungles of Burma, to living in exile, to his return to his home country.

Myo explains the political struggle against the oppressive Burmese government in his youth, and his continued fight for equal rights for gay and transgender people, children at risk of becoming child soldiers and practitioners of minority religious groups.

While the film does explain political strife in Burma, its main focus is Myo's personal journey. Hallacy shows his struggle as a gay political dissident in a society without widespread acceptance of queer orientations, and his passion for art and performance as he counsels former child soldiers through music, theater and dance.

“This Kind of Love” offers a view into a life unlike any other, and many viewers will find themselves moved to tears and moved to cheers.





"In a country that doesn't practice rule of law, people don't dare to speak ... innocent people get arrested. When I talk about justice, I mean gender justice, ethnic justice and social justice."

this country called Burma," she said. "I saved up some money and went off to Thailand to find out about this place called Burma," Hallacy said.

"Thailand and Burma share a very long contiguous border. It's over 1,700 kilometers long," Hallacy said — more than 1,000 miles. "The groups that were waging an armed conflict against the Burmese military based themselves in this jungle area along the border. The border is very porous in many places."

Her trip turned into a five-year project making a feature-length documentary called "Burma Diary."

"I met Myo in the jungle," Hallacy said. Aung Myo Min was the translator and liaison officer for visiting journalists.

In response to her work, the Burmese government banned her entry to Burma for 15 years. At one point the government published a blacklist of names, and someone called Hallacy to say, "You're number 41, and your name is on there twice!"

Exile is just one of the challenges Hallacy has faced to pursue reporting. "It's schlepping through rivers and jungles, and being in the front line of places where you don't have enough food and you've got your gear and there's no water and people are sick — and you still have to work and produce images," she said.

But Hallacy and Myo continue to publicize the under-reported stories of others.

"Journalists are a third force, and a free press is absolutely essential for any society to flourish and to develop," Hallacy said.

Myo Returned from Exile

In 1988, Myo was a student in his early twenties who dreamed of becoming an English literature lecturer at the local university.

When Myo learned that a peaceful demonstration ended in riot police killing his friend, a fellow student, Myo put his



could be kicked out.

"The country is not 100 percent sure for human rights activists like me. It could happen anytime. I applied for my citizenship and I've been waiting for two years, so that means they don't welcome me as a citizen," he said. Others get approved for citizenship right away.

While in exile in the year 2000, Myo started the Human Rights Education Institute of Burma. The name was later changed to Equality Myanmar. "We were going to register inside the country so we had to use that," Myo said.

In the 1980s, Myo's mother was required to report about her son's activities. The government eventually pressured her to publicly disown her son. Fearing repercussions, she did.

They have happily reunited since his return in 2013 and the government no longer asks his family about him. But he does not stay with his mother — just in case, he said.

Myo noticed change in his country when he returned in 2013 — things are "better in some way and not changed in other ways," he said.

"They're still following me. Not day-to-day...but they still watch me especially when I plan to make a political statement, or meet with visiting human rights people," Myo said.

Living in his home country once again, Myo teaches human rights. He still works with Equality Myanmar, which focuses on queer, gay and transgender rights, and the United ACT theater troupe which brings attention to the issues of human trafficking and the employment of children as soldiers.

He was invited to show "This Kind of Love" in Paris and is going to Geneva to work for the United Nations' Universal Periodic Review process, which attempts to improve human rights by collaborating

with UN states.

Social media has helped spread the word, too, Myo said.

"Internet is effective...for education purposes and information purposes. If something happens, in this case human rights violations, we can immediately get the news out," Myo said.

On November 16, a representative of the U.N.'s Human Rights Council said that Myanmar's elections will lead to "democratic transition, national reconciliation and sustainable development and peace in Myanmar," under Suu Kyi's new government.

"The people have clearly expressed their wish for a free and democratic nation... Prevalent hate speech and incitement to hatred and violence against minority communities should be addressed as a matter of priority," United Nations Special Rapporteur Yanghee Lee said in Geneva.

Hallacy submitted her film to 27 film festivals around the world, spreading the word about Myo's work in Burma.

"Like Myo said: if you believe in something, endeavor to make it happen... be persevering. We all get tired, we all get dispirited ... Believe me, every film is a struggle," she said. Money runs out, she said, to the detriment of paying rent and buying groceries.

"But just keep plodding along," Hallacy said. "Especially if it's for something altruistic or for social justice or for human rights. Just persevere."

"You're a voice, and that's what drives you. Trust in your instincts. My motto is 'Don't wait.' Do it."

Portrait of Aung Myo Min, a life long civil rights activist and the center figure in Hallacy's documentary film, "This Kind of Love." (Illustration by Prentice Sanders/Etc. Magazine)





ENLIGHTENED

Instructor Ken Light's New Book
Bears Witness to "What's Going on
1969 - 1974"

STORY BY KHALED SAYED
PHOTOS PROVIDED BY KEN LIGHT



Weightlifter with makeshift barbells. (Courtesy Ken Light)

The new generation was angry. Counterculture began to percolate. The generation gap widened.

With his Pentax K1000 around his neck in 1969, social documentary photographer Ken Light was in the thick of it.

Light is a Bay Area photographer, full time professor and the curator of the Center for Photography at UC Berkeley Graduate School of Journalism, where he

oversees the photography program.

Also a part-time instructor at City College for fifteen years, Light teaches classes in documentary photography and business practices for photographers.

"The program (at City College) is one of the best in the Bay Area," Light said.

"My colleagues here have done amazing work and they are all very dedicated teachers. This is a very wonderful and lively place that allows all types of students to enter."

His new book "What's Going On? 1969–1974" released this past November, is a monograph of his early work documenting the political upheaval of his generation. It is his seventh published photography book on controversial social issues.

"All my books are story-based, and they are really big stories," Light said. At the time he started to make the images, Light was just 18 years old. The people of the United States were

deeply divided between tradition and counterculture.

The previous generation was a product of WWII — the Eisenhower era. They listened to Frank Sinatra and the big bands. They remembered the Great Depression. Political power was still in their hands.

Though Light's generation did not share the same values as their parents, they had little voice in the political system because they couldn't vote until they were 21.

Families were polarized over the Vietnam War. The polluted air and rivers inspired an environmentalist movement, while the Black Panthers and the feminist movement were gaining momentum.

Light was a young activist who picked up his camera to document what he saw happening around him. He criss-crossed the country asking himself, "What's going on?"

"You are a photographer, but you also have a responsibility — to tell the story as

plainly and as powerfully as you can," Light said. "When you stop and observe people, lots of interesting things happen."

Nearly 50 years have passed since the counterculture days of the '60s. Light's work from this period serves as a historical record with a unique perspective.

Some of the images were printed in underground newspapers, but many have never been published until now.

Light chose to self-publish "What's Going On?" although he has published books through Aperture, Smithsonian Institution Press and University of California Press as well as managed the publication of books by photographers Sebastião Salgado, Wayne Miller and Larry Fink.

City College journalist Sayed spoke with Ken Light for the following interviews in 2013 and 2015.

What is the difference between photojournalism and documentary photography?

The difference is that photojournalism is work assigned by others. A newspaper, magazine or online publication would be hiring you and would give you an idea for a story. You go out there and shoot that story.

A documentary photographer is usually a photographer who is doing an independent project—self assigned. These projects are long-term or short-term projects.

How long do you normally take to complete a project from start to finish?

I spend between four to five years on one project. The shortest project I've done was on "Texas Death Row" in 1994 which took over a year ... turned into a book that was released in 1997. It was only a year long because that is the time that was established by the prison system. I would have stayed longer, but I was lucky to get inside when I got inside.

You must be very brave to put yourself in a situation like photographing inmates on death row in Texas. (*Light was the first photographer in United States history allowed inside a death row prison.)

I think photographers are always the ones on the forefront of telling a story.



Bobby West with his Cub Scout picture J-21 wing, maximum segregation cell block (executed) 1994. (Courtesy Ken Light)

We are the ones who have to be in the prison, physically in the prison cells, photographing. A reporter can be in the visiting room.

I did a book about the border called, "To the Promised Land," ... I had to be out on the border where people were coming through a fence. I was photographing and observing these activities at all different hours of the day.

I don't know if it is being brave. I think being a photographer gives you an incredible window on the real world and for me that is very important.

Some of the images seemed like you were invisible. How did you get the inmates to relax around you?

It was very hard. They don't allow anyone else in. The only people in the prison are inmates and guards. Lawyers and family members are not allowed. When you show up with your camera. It is like waving a red flag. ... Everyone can see you.

Part of it is making people comfortable, letting them ignore me and do their thing, and really watching very carefully.

However, you always have to remember you are a photographer, which is something so many people forget. They get so involved in conversations, and forget that the camera is dangling around their neck. They are talking and miss a great opportunity to make a photograph.

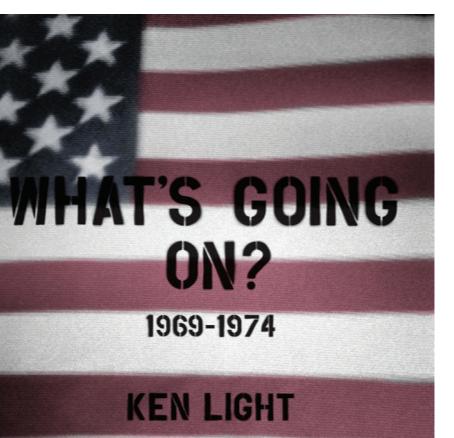
I'm always very cautious and aware even when I'm having a conversation with people. Some of my favorite pictures were taken while I was involved in a conversation with someone because sometimes they are gesturing or looking a certain way.

Photography is about being observant and seeing, understanding what your story is about and why you are there: What is your story?

What inspired you to republish your old photography?

I began to look back at my early work and realized much of the political upheaval of the last few years, such as Occupy and Black Lives Matter, are mirrors of my generation.

In the past you have published books



the traditional way. Why are you self-publishing your new book?

In the spirit of the sixties, this book was published through crowdfunding on Kickstarter, allowing me complete control over the production of the book ... this lovely, thoughtful and very engaging book about a country I have loved and documented my entire photographic career.

Ken Light's new book "What's Going On? 1969-1974" is available for purchase at www.kenlight.com.



Nixon rally,
Inauguration,
1973. (Courtesy
Ken Light)

CAUGHT RED-HANDED

CITY COLLEGE STUDENT GETS TOMATOES THROWN IN FACE

By Tony Taylor
Illustrations by Prentice Sanders



Participants make way for the tomato truck on the Plaza del Pueblo, which is the epicenter of the annual Tomatina tomato fight in Bunol, Spain. August 26, 2015. (Tony Taylor/Etc. Magazine)

Food fights are usually only seen in movies or on television. Tossing tomatoes looks like fun, but the type that would never really happen.

One festival will bring that food fight fantasy to fruition.

La Tomatina, the world's largest food fight, takes place every August in Bunol, Spain with more than 100 metric tons of overripe tomatoes. The 9,000 residents of this tiny town in Spain's Valencia region cover their windows and walls in preparation for 20,000 tomato-throwing adventure-seekers who attend.

Ana Garcia, a City College Spanish professor with a colorful flair, hails from Barcelona, Spain. "I would love to participate in La Tomatina at least once!" Garcia said. "The festival is a celebration that gathers a lot of people together from all areas of the world. It's a social thing."

Traveling a great distance with friends for something ridiculous but unforgettable should be at the top of the list of things-to-do while young and adventurous.

Even students on a budget can get to Spain, ready for the ultimate food war.

Students from all over the world including London, Tokyo and City College of San Francisco rode a chartered bus for four hours from Madrid to Bunol.

Loud Spanish music, mixed with the shouts of street peddlers, greeted their arrival to La Tomatina's 70-year anniversary.

"Sunglasses and goggles!" shouted

one peddler. "Selfie sticks!" shouted his competitor.

The food fight takes place every summer in Plaza Del Pueblo, the center of town. In the surrounding streets, some spirited attendees sipped sangria and beer while wearing red face paint and Heinz Tomato Ketchup onesies.

None of the rumors about how La Tomatina started in 1945 have ever been confirmed.

Most common is the tale of two boys who launched tomatoes at city council officials during a campaign parade. In another story, the boys playfully fought each other with tomatoes from an overturned vegetable cart.

During the rule of Dictator Francisco Franco, La Tomatina was banned entirely. Franco disagreed with celebrating anything that held no religious significance. When Franco died in 1975, locals returned with their own tomatoes to keep the tradition alive until the city took over organizing the festivities in 1980.

Professor Garcia says the festival's waste of tomatoes is controversial in Spain.

"They are concerned about waste, but it is not a serious waste. It's not as bad as the pollution of the Blue Angels, cutting down trees for Christmas or killing turkeys for Thanksgiving," she said.

Originally used just for decorative purposes in Spain, the tomato, a member of the nightshade plant family, was con-

sidered poisonous. It wasn't until the 17th century that tomatoes became incorporated into the cuisine of Spain.

Now Spain produces more than four million metric tons of tomatoes annually, according to the 2012 Food and Agriculture Organization corporate statistical database. By comparison, California produces 13 million metric tons of tomatoes according to a 2014 report by the United States Department of Agriculture.

Walls and windows dripped in vivid red in the wake of the tomato bloodbath.

City College Professor Paul Glick is not keen on this type of festival. "I couldn't take someone seriously who did it, just as I couldn't take someone seriously who runs with the bulls," the Spanish instructor said. "I love Spanish culture, but I don't find those festivals becoming."

A professor with 22-year tenure at City College, Glick does see the value of adventure. "It's important for students to travel internationally. It's a fun way to learn languages, cultures and lifestyles. International travel and studying opens doors," he said.

Flying internationally might seem nearly impossible on a student budget, but with proper planning the trip is yours for the taking.

This year, the festival that took place on August 26 was a sloppy good time.

Drivers of seven truckloads of tomatoes cautiously descended upon the densely crowded street.

Chaos ensued.

The anxious crowd plundered one another until everyone was coated in a dripping paste of tomato pulp.

Plaza Del Pueblo's narrow streets flooded ankle-deep with slushy tomato juice.

From the apartments above, locals became both sitting targets and participants as the crowd below included them in the fun.

Their protective tarps, once neatly draped, sagged and drooped under the weight of tomato splatters.

After an hour of tomato-throwing mayhem, a shotgun was fired to end the fight.

Walls and windows dripped in vivid red in the wake of the tomato bloodbath.

With tomato-chunked hair and shoes squishing at each mushy step, everyone was drenched and smelly.

It was impossible to pull out a Smartphone to snap photos. Some people had "tomato-proofed" their GoPro cameras

to shield damage while others had tucked away waterproof waist pouches to keep wallets, phones and ID cards safe.

One festival attendee posted the aftermath on Instagram. "Everything on us was literally destroyed, stained red, and reeked of tomatoes and/or alcohol," Kylekeurotrip2015's caption read.

Generous locals offered their water hoses to rinse off the crowds. People lined up for a spray — yet many trekked on to find a better option.

What they needed was a thorough shower with shampoo, conditioner and a body wash that smelled like anything but tomatoes.

Unfortunately, that shower was a four-hour bus ride away, so some tomato-soaked revelers resolved to rinsing with water bottles behind secluded bushes.

Here are tips for getting to — and surviving at — La Tomatina:

1. August 31, 2016 is the next festival.
2. Know how much you need to save. Start by researching affordable flights, lodging and food options.
3. To book your chartered bus service, log onto Tomatinatickets.com or email info@tomatinatickets.com for details on pick-up location and amenities offered.
4. Make travel decisions in installments. Take a few months to fundraise and save the amount necessary for a roundtrip plane ticket. Once you've made the biggest splurge, airfare, you will inherently continue saving up.
5. Pack smart. Bring an extra set of clean clothes for after the festival because you will want to get out of those soaking pink clothes after being battered in pulp.
6. Bring water. A water bottle will do. Not just for hydration, water makes the peeling-off of clothes process easier.
7. Bring food. The bus ride is nearly four hours. Snacks are helpful after building an appetite catapulting squashed tomatoes.
8. Take a waterproof camera. Your social media accounts will blow up once you upload a picture of yourself mid-tomato madness. This is the kind of experience that you have to see to believe.

If traveling to Spain is truly out of the question but you cannot shake the desire to throw tomatoes, take a road trip! Reno, Nevada hosts their own La Tomatina festival on the last Sunday of every August. This event began in 2009 and is organized by the American Cancer Society.

Author's Note:

After visiting La Tomatina it took a while before I could even consider eating pasta or pizza. I have a new connection to tomatoes and will never think about them the same way again. Traveling resulted in my bonding with my traveling companions, I visited a town that I would not have known about, and I participated in an international cultural festival that many people will never experience. The jury is still out on whether I would attend again, but it is certainly a highlight of my life so far.

From left, Kristianna Gross, Nicole Payne-Shyshko, and author Tony Taylor pose for a selfie after the Tomatina tomato fight in Bunol, Spain. (Courtesy Kristianna Gross)



Spring 2016 Journalism Classes

**Classes start January 19, 2016. To register for courses go to www.ccsf.edu/schedule
For more information call (415) 239-3446.**

Jour 19: Contemporary News Media

35826 001 Lec. TR 09:40 – 10:55 a.m. **3.0 units** MUB 180 Graham
Introduction to modern mass communication, with an emphasis on development of news media, analysis of the credibility of the media and its impact on daily life. CSU/UC

Jour 21: News Writing and Reporting

35827 001 Lec. MWF 10:10 – 11:00 a.m. **3.0 units** BNGL 715 Gonzales
Techniques of newspaper reporting, developing and writing a news story, training in information gathering and interviewing sources. PREREQ.: ENGL 93 or 94 or placement in ENGL 96

Jour 22: Feature Writing

35828 551 Lec. R 6:30 – 9:20 p.m. **3.0 units** Mission Campus/Rm. 217 Rochmis
Fundamentals in feature writing for magazines and newspapers with special emphasis on profile and interpretive news features. Practical experience in interview and in-depth research techniques. Training in how to write a freelance story for publication. PREREQ: ENGL 93 or 94 or PLACEMENT IN ENGL 96. CSU.

Jour 23: Electronic Copy Editing

35829 551 Lec. T 6:30 – 9:20 p.m. **3.0 units** Mission Campus/Rm. 218 Rochmis
This course is for writers, working editors, and those considering a career in editing or copyediting. Students learn to edit newspapers, magazines and web site articles for accuracy, style and organization. The writer-editor relationship, and ways to keep it healthy, is emphasized throughout the course. ADVISE: JOUR 21 CSU

Jour 25: Editorial Management

35830 551 Lec. MWF 12:10 – 1:00 p.m. **4.0 units** BNGL 615 Gonzales
Advanced newspaper laboratory course focused on the publication of the college paper, The Guardsman. Plus four lab hours by arrangement. PREREQ: JOUR 21, ADVISE JOUR 22 CSU

Jour 26: Fundamentals of Public Relations

36340 001 Lec. TR 12:40-1:55 p.m. **3.0 units** ART 307 Gonzales
Prepares students to create a public relations campaign which includes writing media releases, "pitch" letters, public service announcements, managing media outlets, coordinating mailings and designing leaflets and posters, as well as setting up news conferences. Special attention given to in-house public relations duties for corporate and non-profit entities. ADVISE: JOUR 24, and VMD 105

Jour 29: Magazine Editing & Production

31449 551 L/L M 6:30 – 8:20 p.m. **3.0 units** Mission Campus/Rm. 217 Lifland
Students will study the editorial, business, graphic, and production skills required for publishing Etc., the campus magazine. Course is appropriate for students interested in creative writing, editing, photography, graphic arts, business, and journalism. PREREQ: JOUR 23, ADVISE JOUR 22. CSU

Jour 31: Internship Experience

35832 001 Exp HOURS ARR **2.0 units** BNGL 615 Gonzales
Supervised on-campus or off-campus employment in a branch of journalism or a closely allied field. ADVISE: JOUR 24, Repeat Maximum credit: 4 units

Jour 35: Internet Journalism

37151 001 Lec TR 11:10 – 12:25 p.m. **3.0 units** MUB 180 Graham
Internet journalism focuses on three topic areas; examination of the role of the online journalist, web publishing, and using the internet for investigative purposes. ADVISE: JOUR 21 Requires one additional hour per week.

Jour 36: Advanced Reporting

37152 001 Lec. MWF 11:10 - 12:00 p.m. **3.0 units** BNGL 703 Gonzales
The course includes advanced concepts of news gathering, interviewing and writing with an emphasis on investigative reporting. Extensive research, interviewing, meeting coverage and writing involved. Students will improve and expand their news-gathering and writing skills. ADVISE: JOUR 21

Jour 37: Intro to Photojournalism

34104 551 Lec. W 6:30 - 9:20 p.m. **3.0 units** Mission Campus/Rm. 217 Lifland
Emphasizes concepts of photojournalism such as news and feature photography. Assignments will involve photographing people and visual story-telling at a level appropriate for publication such as in campus publications. Access to Single Lens Reflex (SLR) digital or film camera required.



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